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# HORTICULTURAL EXHIBITIONS AND GARDEN COMPETITIONS

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Exhibit of the Products of a School Garden

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**T**HE DESIRE to excel one's fellows is the spirit that has been behind all human progress.

This spirit utilized in the community by organized competitions among neighbors can help create added interest in vegetable, fruit, and flower growing.

Competitions to be interesting must be fair and equitable. In order to make them so, competitors with similar opportunities should be matched against one another. Moreover, the exhibits should be divided into as small units as possible, so that the person with only a few square feet of ground may show such products as he may grow in even competition with like products from a large garden.

Exhibits should be attractively staged, the entries for a class being kept together. Both classes and individual entries should be plainly and appropriately labeled.

Vegetable, fruit, and flower gardens or the home grounds of a community may be fairly classed and judged. These make most helpful community competitions.

Token prizes instead of those of intrinsic value are all that is necessary for successful competitions.

Where competitions of any of the types discussed in this bulletin have been held, it has been found to stimulate interest in gardening and home adornment, but it has tended even more to get neighbors acquainted with one another and has thus developed a community spirit. It requires considerable effort, but it is usually felt to be well worth while, even by those upon whom the heaviest burden falls.

# HORTICULTURAL EXHIBITIONS AND GARDEN COMPETITIONS.

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## HORTICULTURAL EXHIBITS.

THE SPIRIT OF COMPETITION is often utilized to encourage the growing of vegetables, fruit, and flowers in home gardens, to interest children in gardening, as is done in school gardens (fig. 1), to promote the improvement of the appearance of home grounds, and to better the conditions of the community by individual initiative.

In all of these competitions the zest comes in the striving and the satisfaction in the ability to accomplish, for man has always delighted in matching his power against that of his fellows. Striving to excel has been the incentive by which the human race has made progress. This spirit of competition appears early in the life of every normal child.

Occasionally competition takes a destructive form, but usually it is constructive toward those things that are for the good of humanity. The Greek competitions culminated in the Olympic games, more modern ones in the local agricultural fairs of Europe and America, while the most modern development is to be seen among the "captains of industry" in "big business." At times, when valuable prizes are offered, the competitions come to be a striving



for the prizes and the spirit of true sportsmanship soon departs, resulting in the substitution of commercialism for "sportsmanlike rivalry."

The object of horticultural shows and garden competitions is to arouse the interest of citizens and their families, lead them to take a greater interest in such matters, and to incite a deeper study of the best methods of plant growth. When a pride in gardening is awakened, cultivators naturally get together and compare notes, study the best methods in vogue, and strive in every way to obtain the best possible results.



FIG. 1.—A school garden.

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#### ORGANIZATION.

When a desire is felt to add stimulus to plant growing in a community by holding an exhibition it is necessary for a body of interested persons to outline the method to be pursued. This may be an organization already in existence, as a county or State fair, a farmers' club, a grange, a garden or horticultural club, a boys' or girls' club, or a group brought together especially for the purpose. Where the exhibition is to be held by an organization not chiefly horticultural or agricultural it is frequently helpful to include on the committee some who are not members of the club or group but who are especially interested in such projects.

After the organization is completed the scope of the exhibit must be outlined, whether a general vegetable, fruit, and flower show or

one devoted to any of these classes or to some particular kind of vegetable, fruit, or flower. The illustration on the title-page shows an exhibit of flowers and vegetables produced in a school garden, while figure 2 shows an exhibit of fruits. After the character of the exhibition is determined, the date and schedule must be arranged. The schedule and the approximate date should be arranged some time in advance, while the fixing of the exact date, especially of a show devoted to perishable fruit or some particular flower, may be left until near the time for the exhibit, when the relative forwardness of the season may be taken into consideration.

As the time for the show approaches, the exact date must be fixed. This should be done at least 10 days or two weeks in advance, and no change should be made, even though a few days' change may later



FIG. 2.—A fruit exhibition.

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appear to be better. Last-minute changes may benefit some exhibitors but are a disadvantage to others and thus may be provocative of a feeling that they were not fair to all. The greatest care should be used to avoid creating such an impression, even to sacrificing other important considerations.

#### COMPETITORS.

After the character of the exhibit is determined, those eligible for competing must be specified. It is best to have separate classes for those who grow their own exhibits for the pleasure of it, those who employ gardeners, and those who make part or all of their living by growing vegetables, fruits, flowers, or plants. In a farming com-

munity those who grow fruit for market may be given one group of classes, while another group can embrace those who produce fruit exclusively for home use. The same plan would apply to vegetables and flowers.

The line between amateurs and professionals should be drawn as clearly as possible. It is a very difficult line to draw with entire justice. An amateur is one who grows plants for the love of it, while the professional is one who grows them for the money he can secure from it. It would seem easy to class any who sold the products of their gardens as professionals, but this would be unjust to a large number of enthusiastic amateurs who spend large sums for new varieties and occasionally sell some of their surplus material to others and reinvest in new kinds. Many of these people are unquestionably amateurs and are doing great good in the communities in which they live, as their acquisitions inspire other lovers of the plants. It would be eminently unfair to these people and to the cause they represent to class them as professionals. For this reason it seems wise to define an amateur as one who grows his plants for the love of it and whose sales from his garden do not equal his outlay for seeds or plants.

It is usually best to specify the geographical region from which entries will be accepted and also the age limit in connection with children's exhibits.

#### CLASSIFICATION.

In order to create the greatest interest in the show, classes must be provided and must be so arranged that as many persons as possible shall have a chance to win. **A large number of small exhibits instead of a few large ones should be the aim.** For this reason the units of competition should be as small and specific as the number of entries will warrant. On the other hand, they should be so large that there is a real measuring of skill among the competitors. The ideal is to have from five to ten entries to a class. It is desirable to divide a large class, if logical subdivisions can be formed that will be likely to have at least three entries but preferably five or more in each.

It is best to have many classes with the exhibits consisting largely of a single plate or vase and only a few of them with more than five plates or vases. There should be almost no classes in which the size of the exhibit or the number of plates or vases would be the basis of award, especially in small shows. For example, it is better to have a class for the best five or ten varieties of apples or roses than for the best collection without regard to the number of varieties. In the latter, quantity rather than quality is likely to determine the award.

In the small units, people with only a few plants will be able to exhibit on even terms with those who have large gardens, as the largest collections would be broken up into parts and compete with



the smaller growers. Thus, it becomes a contest of ability in plant production. This may at first seem unfair to the large grower, as it does not give recognition to his greater effort in staging a large amount of material. This, however, can be overcome by awarding grand prizes, as discussed later. By dividing the large exhibits into small units, so small growers can compete, the real value of the material exhibited will be shown. By totaling the awards, the exhibit with the largest quantity of good material gets recognition. It is a recognition of the quality of the material, not of a mere mass of exhibits. If quantity is considered worthy of recognition, a premium can be offered for the largest number of plates or vases or of both. It may sometimes be advisable to make a class for the best products from a garden of a specific size. This can be applied easily to the indoor exhibits from school-garden plats, but a class of this kind should be subordinate to classes for the individual vegetables or flowers.

In arranging classes, the effort should be to bring together those things that are alike. The degree to which this can be done depends upon the limits and character of the show and the interest of the community. There is usually a lot of unrelated material or remotely related material that has to be taken care of in very small classes or subclasses. In the main, however, the classes may be rather clearly defined, and it becomes a question of subdivision. It is desirable, however, to have classes of really comparable material and of a reasonable size. If the classes are too small, there is not enough competition; and if large and of too diverse character, the material is difficult of comparison and just award. For example, it is difficult to compare rhubarb with peas, grapes with apples, potatoes with cabbage, or peonies with pansies. Beans can only be satisfactorily compared with beans and roses with roses.

Under the following show schedules the classes as outlined are supposed to cover the material that will be likely to be exhibited under ordinary conditions. If in any locality enough material is found available to warrant it, more classes or subclasses may be established.

That which might be considered as a subclass or might not be considered at all at one show may be an important class with subclasses at another. Compare, for example, class 1 of a spring flower show and classes 1 to 9 in the schedule for a vegetable show. The 18 classes with subclasses in the rose schedule are simply a subdivision of a part of five of the classes in the spring flower-show schedule.

In large shows it is usual first to divide the exhibits into departments and then into sections. All classification has as its object the bringing together of things of a kind and separating them from unrelated things. The more things there are to be handled the more

systematic and careful must be the classification. A very small show might have three classes, one each for vegetables, fruits, and flowers, but it would be strange if in a year or two one class should not become so large as to require subdividing. In another show whole departments would be given to these subjects. A good classification will promote comparison between objects similar in character. If it does not accomplish this, it fails in its purpose.

Where classes can be so arranged that there are from five to ten entries, it makes the most interesting competition, but other considerations are frequently of greater importance. Where at all practicable three exhibits should be considered as the minimum for a subclass, although there are frequently cases where an award should be made in the case of only two entries and sometimes for one.

It is better to have too few subdivisions to the schedule at the beginning than to have too many. For that reason many of the classes in the following schedules would better not be divided into the suggested subclasses, at least until experience has shown that such subdivision is desirable for that particular community.

The dividing of classes into subclasses is not necessary if it is found to be confusing. When a class is divided it may be made into two or more new classes. The only advantage in subclasses is that where sweepstake prizes are offered for certain types of exhibits it seems to group the material more closely and make the competition more easily understood.

On the other hand, it sometimes happens that it is desired to subdivide what is shown on the schedules as subclasses. In that case, it may be in the interest of simplicity to make classes out of what is suggested for subclasses and subclasses out of the new divisions, or it may seem simpler to make all into classes.

Whatever arrangement into classes is made the premium list should be made early, before orders for seeds are made up, so that the list will be a help to those purchasing. This should not only help the exhibition, but, by care in mentioning varieties, it will assist the growers in selecting satisfactory varieties and in that way will directly contribute to the improvement of the quality of the products in the community.

#### SCHEDULES.

In the following schedules for the different types of shows, that for the "Spring show" is printed in a form that is suitable for announcing the classes at a proposed exhibition. The other schedules merely suggest some classes that it may prove desirable to include under ordinary conditions. It may be desirable to omit the classes with a double asterisk (\*\*), or even those with one asterisk (\*), or to remove the restrictions included in parentheses, especially for the first show in a community, and also to eliminate many other items, as

all the exhibits suggested are not likely to be ready at the same time.

The numbering of the classes is merely for convenience of reference. Sometimes classes are numbered consecutively through the schedule. At other times, series of numbers are reserved for the different kinds of exhibits; for example, in the spring show, classes 1 and 2 are vegetables, while the numbers from 3 to 10 are not assigned. This makes it possible to increase the vegetable classes another year without changing the numbers of the fruit classes that begin with 11.

After the schedule for a general spring show, schedules are presented for a general autumn show, a vegetable show, and a fruit show, followed by suggestions for special flower shows, in about the order in which they would be likely to be held.

#### SPRING SHOW.

*Class 1.*—Vegetables, single plates.

##### Subclass:

- A. Asparagus; 10 stalks.
- B. Rhubarb; five stalks.
- C. Lettuce; two heads.
- D. Radishes; bunch of 10.
- E. Green onions; bunch of 10.
- M. Any for which there is not a subclass.

*\*Class 2.*—Vegetables; collection of five plates of different kinds.

*Class 11.*—Fruits, single plates.

##### Subclass:

- A. Strawberries.
- B. Sweet cherries.
- C. Sour cherries.

*\*Class 12.*—Fruits, collections.

##### Subclass:

- A. Strawberries; five varieties.
- B. Cherries; three varieties.

*Class 21.*—Shrubs. One vase each (with three sprays, heads, or clusters).

##### Subclass:

- A. Lilacs.
- B. Spireas.
- C. Mock orange.
- D. Weigelias.
- E. Roses.
- F, G, H, etc.; other shrubs of which there are three or more entries.
- M. Other shrubs of which there are not enough of one kind to form a subclass.

*\*Class 22.*—Shrubs. Collection of three or five kinds, one kind to a vase (each vase to contain three sprays, heads, or clusters). (Subclasses for varieties of some of the items mentioned in class 21 may be advisable.)

*Class 23.*—Hardy herbaceous perennials. One kind to a vase (each to contain three sprays, stems, or heads unless otherwise specified).

##### Subclass:

- A. Larkspur.
- B. Foxglove.
- C. Snapdragon.
- D. Sweet William.
- E. Cornflowers.
- F. Chinese pinks (10 blooms).
- G. Candytuft.
- H. Pansies (10 blooms).
- I. Columbines.
- J. Iris.
- K. Peonies.

L, M, N, etc.; other hardy herbaceous biennials or perennials of which there are three or more entries.

S. Other kinds of which there are not enough entries for separate subclasses.

*\*Class 24.*—Collection of three vases of herbaceous perennials, one kind to a vase (each vase to contain three sprays, heads, or clusters). (Subclasses for some of the items mentioned in class 23 may be desirable.)



*Class 25.*—Annual flowering plants (at least five stems to a vase).

Subclass:

A. Sweet peas.

B. Poppies.

C, D, etc.; any others exhibited in sufficient quantities for a subclass.

M. All other exhibits.

*\*Class 26.*—Collection of three vases of annual flowering plants, one kind to a vase (each vase to contain five stems).

*Class 27.*—Potted plants.

Subclass:

A. Ferns.

B. Palms.

C. Aspidistras.

D. Geraniums.

E, F, etc.; any other potted plants of which there are three or more exhibits.

M. All other potted plants.

*Class 28.*—Most artistic vase of flowers, receptacle and arrangement considered.

\*Subclass:

A. Peonies.

B. Other herbaceous perennials.

*Class 28.*—Continued.

\*Subclass—Continued.

C. Herbaceous plants mixed.

D. Roses (with rose foliage only).

M. Any other flowers or combination.

*Class 29.*—Most artistic basket of flowers. (Subclasses similar to the above may be provided.)

*Class 30.*—Most artistic exhibit of flowers covering 15 square feet of table (or 5 feet of length of table).

\*\* Subclass:

A. Roses.

B. Peonies.

M. Miscellaneous.

*Class 31.*—Collection of eight varieties of flowers, one vase of each.

Subclass:

A. Flowering shrubs.

B. Herbaceous perennials.

C. Tea roses.

D. Other roses.

E. Peonies.

F. Potted plants.

M. Items not otherwise provided for.

#### FALL SHOW.

The schedule of a fall show would probably be somewhat different from that of a spring show, but the details of the number of blooms to a vase and subdivision of classes would be similar. Many of the details are omitted. (Subclasses should be provided for all varieties of which there are three entries in classes 1, 11, 13, 14, 15, 16, and 17. Classes for fruit should be made to suit the community. Where interest can be aroused the number of classes should be increased.)

*Class 1.*—Vegetables; single plates.

*\*Class 2.*—Vegetables; collection of 10 kinds.

*Class 3.*—Vegetables; new kind or new variety.

*Class 11.*—Apples; plate of five specimens of one variety.

*\*Class 12.*—Apples; collection of five plates of different varieties.

*Class 13.*—Pears; plate of five specimens of one variety.

*Class 14.*—Peaches; plate of five specimens of one variety.

*Class 15.*—Plums; plate of 12 specimens of one variety.

*Class 16.*—Grapes; plate of three bunches.

*Class 17.*—Any other fruit.

*Class 21.*—Annual flowering plants. One vase each (three blooms or sprays to a vase unless otherwise specified).

Subclass:

A. Zinnias.

B. Strawflowers.

C. Calliopsis.

D. Cosmos.

E. Scarlet sage.

F. China asters, etc.



*\*Class 22.*—Annual flowering plants; three kinds in separate vases (three blooms or sprays to a vase).

*\*\*Class 23.* — Annual flowering plants, best collection; 10 kinds in separate vases (three sprays to a vase).

*Class 24.*—Hardy herbaceous perennials, one vase (three blooms to a vase).

Subclass:

A. Rudbeckias.

B. Phlox.

C. Hardy chrysanthemums.

D. Other perennials, etc.

*\*Class 25.*—Hardy herbaceous perennials; collection of three kinds in separate vases (three blooms or sprays to a vase).

*Class 26.*—Tuberous rooted and com-  
pound plants. Vase (with one spray or stalk).

Subclass:

A. Gladioli.

B. Dahlias.

C. Cannas, etc.

*Class 27.*—Tender perennials, bedding plants, etc. Vase (one spray each).

Subclass:

A. Geraniums.

B. Coleus, etc.

*Class 28.*—Potted plants, single specimens.

Subclass:

A. Ferns.

B. Aspidistras, etc.

*Class 29.*—Woody plants. One bloom, stem, or spray to a vase.

Subclass:

A. Hydrangea paniculata.

B. Rose of Sharon, etc.

*Class 30.*—Roses. Vase (three blooms) of one variety (many subclasses possible).

*\*Class 31.*—Rose collection of three varieties, one variety to a vase (three blooms in each).

*\*Class 32.*—Most artistic vase of flowers.

Subclass:

A. One kind with its own foliage.

B. One kind with other greens.

C. Mixed.

*Class 33.*—Most artistic basket of flowers. (Possible subdivision, as in class 32.)

*\*\*Class 34.*—Best exhibit on 5 feet of table.

## VEGETABLE SHOW.

The chief classes should include only one kind; as, class 1, potatoes; class 2, tomatoes; class 3, cabbage; class 4, Lima beans; and so on.

*\*Class 20.*—Collection of 10 kinds of vegetables. Not more than two varieties of any one of the standard vegetables will be admissible. Common cabbage, red cabbage, and savoy cabbage, as well as green string beans, wax beans, Lima beans, Broad Windsor beans, and shell beans will be accepted as distinct varieties.

Parsley, curled kale, or other vegetable greenery may be used by the exhibitor to assist in the decoration of the collection. Tasteful arrange-

ment will be duly considered. Mere size of specimens will not necessarily entitle the exhibitor to any award.

*\*Class 21.*—Collection of three varieties of potatoes.

*\*Class 22.*—Collection of three varieties of lettuce, etc.

*Class 30.*—One new kind or variety of vegetable.

*\*Class 31.*—Most attractive display of vegetables on 12 square feet of table.

## AUTUMN FRUIT SHOW.

But one variety should be exhibited on any plate.

Plates of apples, pears, peaches, quinces, oranges, tangerines, pomegranates, etc., should consist of five specimens.

Plates of grapes should consist of three bunches (except where *Vinifera* grapes are grown, when one bunch should be required, or of Muscadine grapes, 20 berries).

Plates of crab apples, plums (except the large varieties of *domestica* and its hybrids), persimmons (except the large Japanese varieties), walnuts, hickory nuts, etc., should consist of 12 specimens.

NOTE.—In all classes for plates of single varieties subclasses should be formed for all varieties of which there are three or five plates exhibited, whether subclasses for these varieties were announced or not. In the announcement the most commonly grown or the usually exhibited varieties should be named as having subclasses.

## APPLES.

*Class 1.*—Plate of any variety. See note above.

*Class 2.*—Plate of crab apples; 12 specimens of the small varieties, fewer of the large ones.

\**Class 3.*—Collection of three fall varieties.

\**Class 4.*—Collection of three early winter varieties.

\**Class 5.*—Collection of three late winter varieties.

\**Class 6.*—Collection of five varieties for home use.

\**Class 7.*—Collection of five varieties for market.

\**Class 8.*—Collection of three desert varieties.

\**Class 9.*—Collection of three varieties for culinary purposes.

## PEARS.

*Class 11.*—Plate of any variety. See note above.

\**Class 12.*—Collection of three varieties for home use.

\**Class 13.*—Collection of three varieties for market.

## PEACHES.

*Class 21.*—Plate of any variety. See note above.

\**Class 22.*—Collection of five varieties for home use.

\**Class 23.*—Collection of five varieties for market.

## GRAPES.

*Class 31.*—Plate of any variety. See note above.

\**Class 32.*—Collection of three varieties of blue grapes.

\**Class 33.*—Collection of three varieties of red grapes.

\**Class 34.*—Collection of three varieties of white grapes.

\**Class 35.*—Collection of five varieties for home use.

\**Class 36.*—Collection of three varieties for market.

## OTHER FRUITS.

*Class 41.*—Plate of quinces; any variety.

*Class 42.*—Plate of plums; 5 or 10 specimens; any variety.

*Class 43.*—Plate of persimmons; 12 specimens of the smaller varieties, fewer of the larger ones; any variety.

## MARKET PACKAGES.

*Class 51.*—Apples; box of standard pack (may be subdivided for varieties in fruit-growing regions).

\* *Class 52.*—Apples; 2 boxes, same variety and size, of different packs.

*Class 53.*—Apples; barrel.

*Class 54.*—Peaches; 24-quart carrier.

*Class 55.*—Peaches; 16-quart basket.

*Class 56.*—Grapes; three 3-pound baskets (different varieties). Grapes; one 5-pound basket.

*Class 57.*—Any other fruit in any other pack.

*Class 61.*—Sweepstakes for class 1.

*Class 62.*—Sweepstakes for classes 3, 4, and 5.

*Class 63.*—Sweepstakes for class 11.

*Class 64.*—Sweepstakes for class 21.

*Class 65.*—Sweepstakes for class 31.

*Class 66.*—Sweepstakes for classes 32, 33, and 34.

## NARCISSUS, OR DAFFODIL, SHOW.

Classes 1 to 5 have three blooms to a vase.

*Class 1.*—Long trumpets, i. e., trumpets as long as the perianth.

## Subclass:

A. Yellow, Emperor, and others.

B. White.

C. Bicolor, with trumpet dark and perianth light. Empress and others.

*Class 2.*—Short trumpets, i. e., hybrids; trumpets shorter than the perianth.

## Subclass:

A. Incomparabilis.

B. *Barrii* (*Barrii conspicuus*) and others.

C. Leedsii.

*Class 3.*—Poet's narcissus.

*Class 4.*—Double varieties.

*Class 5.*—Any not included in other classes.

*Class 6.*—New varieties introduced within five years; one to three blooms to a vase.

\* *Class 7.*—Best collection of six varieties; three blooms to a vase.

*Class 8.*—Vase of 15 blooms. In large shows this class should be divided by the committee, specifying as subclasses some of the varieties more commonly grown in the community.

*Class 9.*—Most artistic vase; one variety.

*Class 10.*—Most artistic vase; mixed varieties.

*Class 11.*—Most artistic basket; one variety.

*Class 12.*—Most artistic basket; mixed varieties.

## IRIS SHOW.

Because of the great difference in time of blooming of the different irises, little can be done with them except to divide them by varieties or the earlier flowering dwarf ones by species. The German, Siberian, and Dalmatian irises all bloom about the same time, and these can be grouped, each under its own kind, with the different classes subdivided by varieties. They do not lend themselves so well to decorative work as some of the other flowers, but there should be at least one class for decorative exhibits.

## PEONY SHOW.

*Class 1.*—Double flowers. (Vase of three blooms of one variety.)

## Subclass:

A. White.

B. Pink or pink and cream.

C. Dark pink.

D. Crimson.

*Class 2.*—Single flowers. (Vase of three blooms of one variety.)

\* *Class 3.*—Collection of 10 varieties; three blooms to a vase.

\* *Class 4.*—Vase of 15 blooms. In large shows this class should be divided by the committee, specifying as

subclasses some of the varieties more commonly grown in the community.

*Class 5.*—Most artistic vase; receptacle and arrangement to be included in judgment. Greens may be added.

*Class 6.*—Most artistic basket. Conditions as for class 5.

*Class 7.*—Vase (one or three blooms); any new variety introduced within five years. An exhibitor may enter more than one vase.

#### ROSE SHOW.

The classes here suggested are for a show in which roses are the principal exhibits.

The arrangement of the roses that have been exhibited in Washington, D. C., under a schedule like the following, is shown in figure 3.

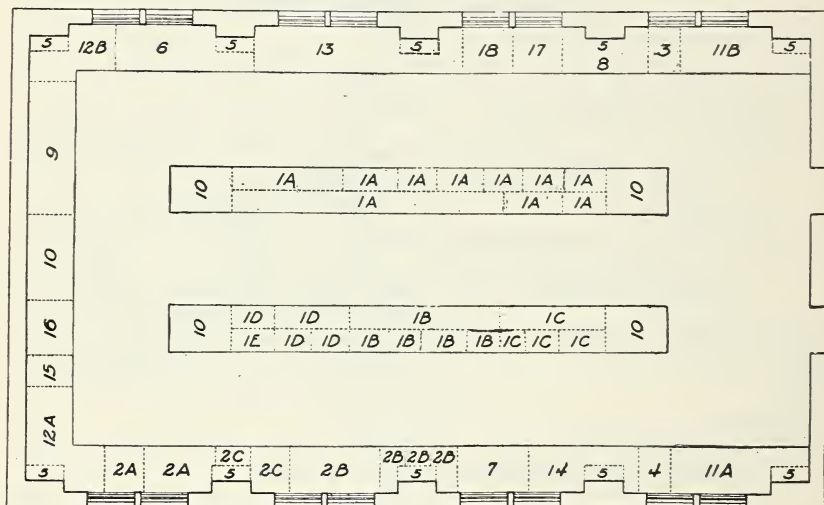


FIG. 3.—The arrangement of a rose show as held under the schedule given. The numbers indicate the placing of the respective classes, and the lines show where the tapes were finally secured. It will be noted that the exhibits with most decorative value are placed in the most conspicuous places, for example classes 10, 11, and 12.

(In any subclass in classes 1 to 8, inclusive, where there are three or more vases of a variety, these should be made a separate subclass.)

*Class 1.*—Teas and hybrid teas.  
(Three blooms to a vase.)

##### Subclass:

A. Pink varieties. (Madame Caroline Testout, Killarney, My Maryland, La Tosca, Maman Cochet, Radiance, etc.)

B. Red varieties. (Gruss an Teplitz, Etoile de France, General McArthur, Richmond, Laurent Carle, etc.)

*Class 1.*—Continued.

##### Subclass—Continued.

C. White varieties. (White Maman Cochet, White Killarney, Kaiserin Augusta Victoria, etc.)

D. Yellow varieties. (Etoile de Lyon, Lady Roberts, Lady Hillingdon, Mademoiselle Cecil Gerthod, Perle des Jardins, Duchess of Wellington, Sunburst, etc.)

E. Single varieties. (Irish Fireflame, Irish Elegance, etc.)



*Class 2.*—Hybrid perpetuals. (Three blooms to a vase.)

Subclass:

A. Pink varieties. (Paul Neyron, Mrs. John Laing, Madame Gabrielle Luziet, Anna de Diesbach, etc.)

B. Red varieties. (J. B. Clark, Ulrich Brunner, General Jacqueminot, etc.)

C. White varieties. (Frau Karl Druschki, Gloire Lyonnaise, Margaret Dickson, etc.)

*Class 3.*—Rugosa roses. (Three sprays to a vase.)

*Class 4.*—Any other bush variety. (Three blooms to a vase.)

*Class 5.*—Spray of climbing roses 2 to 3 feet long.

*\*Class 6.*—Teas and hybrid teas. Collection of three varieties in separate vases. (Three blooms to a vase.)

**\*\*Subclass:**

A. Pink.

B. Red.

C. White.

D. Yellow.

E. Singles; any color.

F. Three colors.

*\*Class 7.*—Hybrid perpetuals. Best collection of three varieties in separate vases. (Three blooms to a vase.)

**\*\*Subclass:**

A. Pink.

B. Red.

C. White.

D. Mixed.

*\*Class 8.*—Miscellaneous collections.

Subclass:

A. Three varieties of ramblers; one spray 2 to 3 feet long to each vase.

B. Three varieties of any other class.

*Class 9.*—Vase of 15 roses of any one variety.

**\*Subclass:**

A. Pink tea.

B. Red tea.

C. White tea.

*Class 9.*—Continued.

Subclass—Continued.

D. Yellow tea.

E. Red hybrid perpetuals.

F. Hybrid perpetuals of any other color.

G. Any other class.

**\*\*Class 10.**—Most artistic display covering 3 (or 5) feet of table.

Subclass:

A. Roses and rose leaves.

B. Roses with other greens.

C. One variety of roses and any green.

*Class 11.*—Most artistic vase of roses, receptacle and arrangement considered.

**\*Subclass:**

A. Roses and rose leaves only.

B. Roses and other greens.

*Class 12.*—Most artistic basket, receptacle and arrangement considered.

**\*Subclass:**

A. Roses and rose leaves only.

B. Roses and other greens.

**\*\*Class 13.**—Collection of 10 varieties of tea and hybrid tea roses; three blooms of one variety to a vase.

**\*\*Class 14.**—Collection of 10 varieties of hybrid perpetual roses; three blooms of one variety to a vase.

**\*\*Class 15.**—Collection of five vases of other kinds.

**\*\*Class 16.**—Best collection of roses, quantity and quality considered. (Entries in this class may also compete in classes 13, 14, and 15, but to do so must be placed with the other class or classes in which they compete and be clearly marked as also being entered in class 16.)

*Class 17.*—Varieties introduced within four years; one to three flowers to a vase.

*\*Class 18.*—Varieties not awarded a prize either of the two previous years; one to three flowers to a vase.

Suggestions for other material likely to be shown at the same time are given in the other lists.

## SWEET-PEA SHOW.

*Class 1.*—Vase of five stems.

This class could be divided into two classes for *Grandiflora* and *orchid-flowered* peas.

Subclass:

Aurora, Black Knight, Blanche Ferry, Florence Nightingale, Spencer, etc.

*Class 2.*—Collection of five varieties. (Five stems of each variety to a vase.)

This class could be subdivided into collections of one color, as well as a subclass for several colors.

*Class 3.*—Vase of 25 stems; one variety. (The variety should be specified.) (Several subclasses can be provided for different varieties.)

*Class 4.*—Most artistic vase of 25 stems; one variety.

*Class 5.*—Most artistic basket of 25 stems; one variety.

*Class 6.*—Most artistic vase of 25 stems; more than one variety.

*Class 7.*—Most artistic basket of 25 stems; more than one variety.

## GLADIOLUS SHOW.

*Class 1.*—*Gandavensis*, *Childsii*, and similar varieties. (Six spikes to a vase.)

Subclass:

A. Pink or blush.  
B. Crimson or red.  
C. Blue, purple, or lavender.  
D. Yellow.  
E. White.

*Class 2.*—*Gandavensis*, *Childsii*, and similar varieties. (Three spikes to a vase.)

Subclass: A, B, C, D, and E, as above.

*Class 3.*—*Gandavensis*, *Childsii*, and similar varieties. (One spike to a vase.)

Subclass: A, B, C, D, and E, as above.

*Class 4.*—*Primulinus* varieties. (Three spikes to a vase.)

Subclass:

A. Yellow.

*Class 4.*—Continued.

Subclass—Continued.

B. Orange.

C. Any other color.

\**Class 5.*—*Gandavensis*, *Childsii*, and similar varieties. Best collection of three varieties in separate vases. (Three spikes to a vase.)

\**Class 6.*—Collection of 10 varieties. (One variety and three spikes to a vase.)

\*\**Class 7.*—Best collection (not less than 15 varieties, three spikes each in separate vases); quantity, quality, and arrangement to be considered.

*Class 8.*—Most artistic vase of 10 spikes; different varieties.

*Class 9.*—Most artistic vase of one variety, receptacle and arrangement considered.

*Class 10.*—Most artistic basket, receptacle and arrangement considered.

## DAHLIA SHOW.

*Class 1.*—Specimen blooms (one to three to a vase).

Subclass:

A. Cactus.  
B. Peony-flowered.  
C. Decorative.  
D. Show.  
E. Collarette.  
F. Pompon.  
G. Single.  
H. Seedling produced by the exhibitor.

Where the number of entries will warrant, there should be subclasses

for the more commonly grown varieties.

\**Class 2.*—Collection of 10 varieties; one bloom to a vase.

\**Class 3.*—Vase of 10 blooms; one variety. In large shows this class should be divided by the committee, specifying as subclasses some of the varieties more commonly grown in the community.

*Class 4.*—Most artistic vase, receptacle and arrangement considered.

*Class 5.*—Most artistic basket, receptacle and arrangement considered.

## HARDY CHRYSANTHEMUM SHOW.

*Class 1.*—Singles. Vase of three sprays.

*Class 2.*—Semidouble. Vase of three sprays.

*Class 3.*—Double. Vase of three sprays.

*Class 4.*—Pompon. Vase of three sprays.

In the above classes three exhibits of any variety should constitute a separate subclass. If desired, the classes can be subdivided by color.

*Class 5.*—Collection of five varieties. One vase of each, three sprays to a vase.

*Class 6.*—Plants in pots or boxes.

\**Class 7.*—Vase of 15 sprays; one variety.

*Class 8.*—Most artistic vase; one variety.

*Class 9.*—Most artistic basket; one variety.

*Class 10.*—Most artistic vase; more than one variety.

*Class 11.*—Most artistic basket; more than one variety.

## SWEEPSTAKES.

Where a number of classes or subclasses of comparable material are arranged, it usually promotes interest to award a premium to the best exhibit in the combined classes. This practically amounts to awarding premiums to the best premium winners in the classes concerned; as, for example, in a combined vegetable, fruit, and flower show a premium might be given for the best plate of fruit or the best vase of flowers, or even for the best plate or vase in the exhibition. A premium of this character is usually spoken of as a sweepstakes prize. Where a class is broken up into several subclasses the whole class could be in competition for the sweepstakes. Where what might have been designated as subclasses are made into classes, the groups of classes should be considered for the sweepstakes. The announcement of sweepstake premiums should indicate clearly the classes to which they are to apply. A sweepstake is sometimes offered for the best exhibit in the hall, in addition to sweepstakes for special groups of exhibits, whether these are classes or subclasses. Sweepstake prizes in no way interfere with or take the place of grand prizes.

## GRAND PRIZES.

To encourage the staging of as large exhibits as possible by those who have the material, it is desirable to offer grand prizes for the show, and sometimes for vegetable, fruit, or flower exhibits or for smaller classes of exhibits; as, for example, strawberries, irises, peonies, roses, and sweet peas in the spring; in the fall for potatoes, apples, grapes, asters, gladioli, dahlias, chrysanthemums, etc. In



this way large exhibitors would reap the benefit of their abundance of material if it were combined with quality, as each premium won would count toward the award of the grand prize on the basis of the relative value of the competition in which it was received. On the other hand, mere quantity of material would get little recognition. Many attempts to establish regular exhibitions have failed because the classes were so arranged that only those with the most plants had any real chance. In competitions where quantity and quality are considered the large exhibit is likely to get the award unless the quality is markedly deficient, as the small exhibitor, no matter how good his material, is too greatly handicapped.

Grand prizes are premiums for the largest quantity of prize-winning material exhibited. The winner is determined by taking an account of all premiums awarded and is the one making the best display, as judged by the number of prizes won and their relative values. For this purpose each first prize is given a number to represent its relative value as judged by the difficulty of winning it. Each second prize is given a smaller number and the third a still smaller one. The first prize number in a large class, or in one in which the cultural difficulties to be overcome in gaining success are great, should be larger than for one in a class in which the prize is easily won, either from lack of competition or by reason of ease of culture. The sum of these prize values shows the relative standing of the competitors.

For awarding these, each first, second, and third prize should be assigned a value and each sweepstake an additional value, to be used in determining the winner. The exhibitor receiving the largest total of points should be awarded the first grand prize, and the next two should be awarded the second and third prizes, respectively. An exhibitor with a single entry of exceptional quality might receive a sweepstake award, but it would take several entries of prize-winning quality to be able to get a grand prize. Where grand prizes are offered, the standard basis of award should be one prize for three entries, two for four, and three for five or more unless the exhibits are of unusual merit. If awards are made for fewer entries than are suggested above, the value of the ratings for the grand prize may be reduced. In small shows it is probably desirable to make three awards for three entries if the quality of the exhibits will warrant it. Values that may be given to prize winners in the different classes in determining the award of grand prizes are shown in the following schedule.



*Schedule of grand-prize values for each class and each subclass.*

Competition.	First.	Second.	Third.	Competition.	First.	Second.	Third.
Spring show:				Fall show—Continued.			
Classes 1, 11, 21, 23, 25, and 27.....	4	3	2	Classes 23 and 34.....	8	5	3
Classes 2, 12, 22, 24, 26, and 31.....	6	4	2	Classes 3, 32, and 33.....	5	3	1
Classes 28 and 29.....	5	3	1	Sweepstakes—			
Class 30.....	8	5	3	Classes 1, 11, 21, 24, 29, and 30.....	3	2	1
Sweepstakes—				Rose show:			
Classes 1, 11, 21, 23, 25, and 27.....	3	2	1	Classes 1, 2, 8, 17, and 18.....	4	3	2
*Classes 28 and 29..	4	3	2	Classes 3, 4, and 5.....	3	2	1
Fall show:				Classes 6, 7, and 9.....	6	4	2
Classes 1, 11, 13 to 17, inclusive, 21, 24, and 26 to 30, inclusive....	4	3	2	Classes 11 and 12.....	5	3	1
Classes 2, 12, 22, 25, and 31.....	6	4	2	Class 15.....	8	5	3
				Classes 10, 13, and 14..	10	6	4
				Class 16.....	12	8	4
				Sweepstakes—			
				Classes 1 and 6.....	4	3	2
				Classes 2 and 7.....	3	2	1

## ENTRIES.

In order that a committee in charge of arranging for an exhibition may get some idea of the number of exhibits for which provision must be made, a system of advance entries is desirable. If the committee in charge is to provide the plates and vases, it is necessary that the number that will be needed should be known well in advance. A tentative registration of the classes in which an exhibitor hopes to make entries may be required a week in advance of the show, and then a revised entry registration can be required 24 or 48 hours before it opens.

No entry is necessary in sweepstake classes, as consideration for these prizes naturally follows entries in the classes composing the sweepstake class.

At county fairs and at shows where there are money prizes an entrance fee is often charged for each exhibit. Where it is desired to interest the community at large in plant growing, however, this is usually inadvisable unless an extremely small fee is required, merely as a regulatory measure. Persons of small income and much love of plants might be in a position to make 30 or 40 entries, but if a charge of 10 cents each was made they might be deterred from entering their products. Sometimes a fee is charged, returnable if the exhibits are put in place. Each community must solve this problem of fees for itself, but the object should be to make such a show democratic, encouraging everyone, including the children, to make exhibits. If an entrance fee is found desirable in other cases the children's classes should be excepted and no charge made. Whatever plan is adopted, the committee is entitled to be informed in advance as accurately as is practicable what exhibits may be expected.

## TABLES.

Tables or stands must be prepared in advance for staging the show. Flat tables (figs. 2, 6, and 8) are ordinarily used and are probably best for most fruits and vegetables. A table with a top having a slope of 3 inches to the foot will often make more effective displays of bunch grapes and many vegetables, especially when they are placed directly on the table instead of on plates. For flowers and canned goods tables with steps (see the illustration on the title-page and figs. 4, 5, 6, and 7) make a much more effective setting. The



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FIG. 4.—Tables improvised from benches and covered with cheesecloth for a flower show.

steps shown in figure 4 are too high, but these were improvised by putting one bench on top of another for the back shelf and using one for the front. The details of construction are hidden by cheesecloth.

A good practicable table for use where it is essential to store the tables in a small space for part of the year is shown in figure 6. This is 3 feet wide, 12 feet long, and 30 inches high. The legs are hinged to the table and are held erect by long hooks that appear as braces in the figure. The foot-wide table on top is made in the same way and set on when needed.

Figure 7 is a diagram of a cross section of a table suitable for most flower exhibits. For large flowers, like dahlias or the large-flowered chrysanthemums, wider shelves with higher steps are more desirable, as well as a table with shorter legs. It will be noticed that the



steps can be made separately and set on the table, or, if desired, the whole can be made in one piece.

Five feet is a good width for a table whether it is flat or in steps when it is to be placed between two aisles. A table with an aisle on one side only may be  $2\frac{1}{2}$  or 3 feet wide.

It adds greatly to the effectiveness of the setting if the tables are painted a neutral color, such as a subdued brown, green, or gray, or



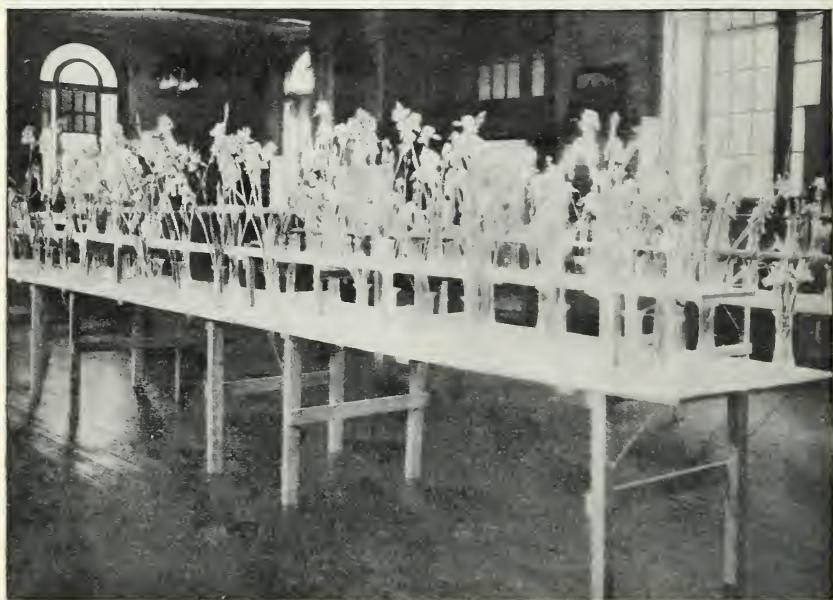
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FIG. 5.—Shelves provided in more permanent form than those shown in figure 4, but lacking in finish and attractiveness.

if they are covered with some material of a similar color. The screen or background shown in connection with the steps in figure 7 would be useless unless it were of a neutral tint that would help set off the flowers. A heavy grade of manila paper is excellent as a background both in color and texture. Of course water will disfigure it, but it is cheap and easily replaced. When only an occasional exhibition is held the cost of special tables with proper covers and backgrounds is

frequently prohibitive, but if they can possibly be secured they add greatly to the appearance and to the satisfaction of both exhibitors and visitors, as well as making the work of the judges easier. If moderate storage space is available, the table shown in figure 6 would seem to be within the means of any organization holding annual exhibitions.

Some exhibits are helped by special staging, and these should be given all the consideration possible. Packed boxes are often exhibited on frames with a steep slope, and grapes are sometimes hung up against an appropriate background, the bunches having a piece of the stem left on for convenience in hanging them.



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FIG. 6.—A table specially constructed for exhibition purposes. The legs are built in pairs hinged to the top and held in place by long hooks that appear in the picture as braces. When not in use the legs are folded back against the top and the table can then be stored in a small space. The small table on the top is made in the same way.

#### ARRANGEMENT OF EXHIBITS.

On learning the probable entries, the committee should assign the various exhibits to their appropriate places. They should be arranged so as to make the hall as attractive as possible. With this in mind the decorative exhibits, that is, those which call for decorating a specified area of table, should each be assigned to some commanding position, while the artistically arranged baskets and vases should be placed in small groups where they will be most effective and at the same time contribute to the result as a whole. After this, each sub-



class should be assigned to an appropriate section. All the subclasses of a class should be kept as close together as practicable, bearing in mind the general decorative scheme of the hall. Figure 3, which is a suggested scheme for a rose show, indicates how this may be done.

#### PLATES AND VASES.

Where it is practicable to finance the arrangement, uniform plates and vases should be used for each class, with the exception of the decorative ones. It not only adds to the attractiveness of the exhibits but makes judging fairer and much easier. Such plates and vases need not be expensive.

If economy is essential, wooden plates may be used. For vases, milk bottles of appropriate size are excellent, though opaque vases have advantages, and fiber or metal vases are not subject to breakage, although the latter, unless very expensive ones are purchased, are liable to rust quickly. Milk bottles for such a purpose may often be borrowed from dealers in bottles, and large dealers in milk may sometimes have a reserve stock of bottles which have

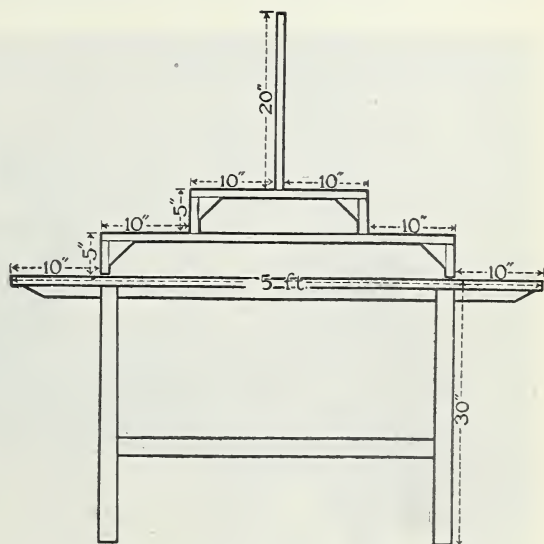


FIG. 7.—A table of good width to place between two aisles. Such a table can be made in parts and the shelves can be set on or the table can be made all in one piece. The background separating the two sides should be of a neutral color. For vegetables and fruits it would not need to be so high.

not yet been put into use that may be available, especially if they have not had their initial washing. After the arrangements for the tables and vases have been completed and the assignment of the classes has been made, the limits of the area assigned to each class should be marked by tape or other suitable marking material (as shown in figures 3 and 8), and a card, giving the number and name of the class or subclass (as shown in figure 3) should be placed upon the space. In figure 8 the cards are laid flat on the table and do not show in the photograph. These cards should be provided, both for the convenience of those staging the show and for the information of visitors.

## LABELS.

Upon the receipt of the final entries, the committee must assign to each exhibitor a number, which he must attach to each exhibit at the time of placing it. It must also have attached the number of the class in which it is to be shown and the name of the variety or species. After the judging has been done the name of the exhibitor may be added. As uniformity of labeling adds greatly to the appearance of a show and the convenience of the arrangement, it is desirable that the committee provide the labels.

The accompanying illustration (fig. 9) shows a simple and satisfactory label that may be printed at any ordinary print shop,



FIG. 8.—A rose exhibit, showing the tapes by which the classes are separated from one another; also vases of different sizes and shapes.

or it may be mimeographed. After the information is put on, the bottom part is folded back at the bottom line, then at the next line, and finally at the top line. Figure 10 shows how it will look after each fold, the front views being on the left and the back views on the right. After the first fold on the line *A A*, figure 9, the front will appear as on the left at the top in figure 10 and the back as on the right at the top in the same figure. The next fold will be at the second or middle line *B B*, figure 9. This will fold the number of the class and number of the exhibitor over the name of the exhibitor, and the tag will appear like the two middle ones in figure 10. The label is then folded on the third or upper line, figure 9, *C C*. This

turns the flap up over the edge of the face, on which is the name of the variety, and there it is pasted. It will then look as at the bottom of figure 10. If it is not possible to have these labels prepared with a gummed flap, the flap may be sealed by a sticker similar to a Christmas seal. The object of this sealing is to conceal the exhibitor's name until after the judges are through, when the seals may be broken by cutting at the line *CC*, figure 9, and the card flattened. All the information about the exhibit is then before the visitor. These labels are so proportioned that six of them may be cut on one mimeograph stencil on a typewriter or by hand and run off on an ordinary sheet of letter-size paper.

<i>C</i>	Class #	Exhibitor's	<i>C</i>
	Sub-class	Number	
<i>B</i>	Name of Variety		<i>B</i>
<i>A</i>	Exhibitor's Name		<i>A</i>

FIG. 9.—Label, nearly actual size. *AA*, the line for the first fold; *BB*, for the second; *CC*, for the third.

If the awards are to be designated by stickers on the labels, as discussed later, a place should be provided for the sticker. This probably can be done best in the space with the name of the variety. The label may be made larger for this purpose.

#### LISTS.

Besides assigning numbers to each exhibitor, the committee should prepare a list of the entries in each class, not only as a record for the society but as a guide for the judges.

With such a list as this the judges can be sure not to omit any of the entrants from their consideration. By simply using blue,



red, and black pencils for drawing circles about the numbers, the record of the work of the judges is quickly made, a blue ring being made for firsts, a red for seconds, and a black for third. Thus the judges are not unnecessarily detained while the clerk writes a complete report, and yet the record is accurate and complete.

### JUDGING EXHIBITS.

Where an expert judge is available, one judge may be enough if the show is not too large, but ordinarily it is better to have three. Local specialists and amateurs from a region just beyond that covered by the competition are usually available.

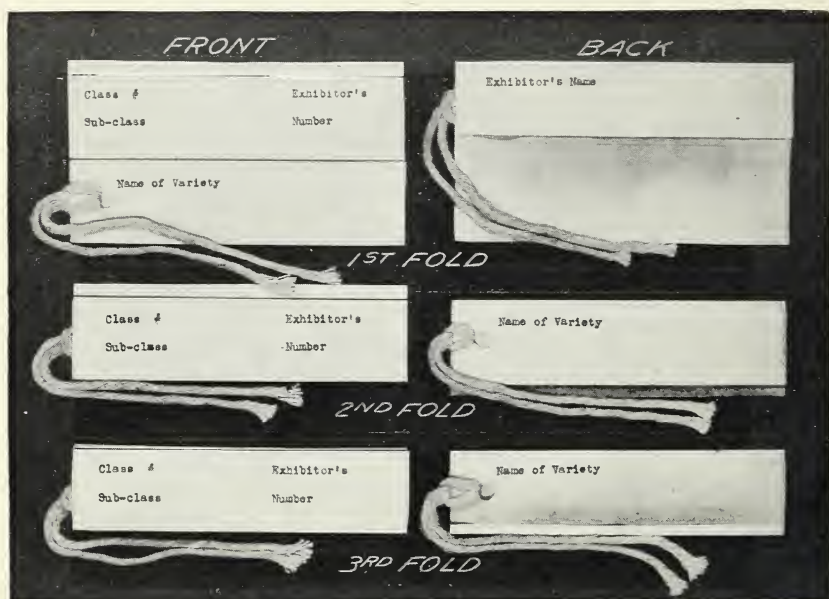


FIG. 10.—Folding a label. The left-hand side shows the front of the label after each successive fold, while the right-hand side shows the back at the corresponding time. The top pictures show it after the first fold, the middle pictures after the second fold, and the bottom pictures after the third fold.

Scales for judging various horticultural exhibits have been prepared by societies interested in those particular products. In the usual show the competition is seldom so keen that a resort to the details of these scales is necessary or helpful. A knowledge of them, however, is necessary for competent judging.

The scales and the rules as laid down by the different societies are given herewith. In the case of vegetables and of some of the fruits, these scales may be regarded as being more or less in an experimental stage. Even a well-studied scale for any product may not be the best for all purposes; as, for example, the commercial



ideal is different from that of the amateur and may require a different scale to be just, or different ideals may apply to different regions, so that another scale may be more suitable. Experienced judges have little occasion to resort to the details of a score except in the case of a close or a very important competition.

#### JUDGING VEGETABLES.

The American Society for Horticultural Science in 1917 suggested score cards for each of most of the vegetables, one card for judging single varieties and another for collections of varieties. A few of those for single varieties follow:

Asparagus: Condition, 20; varietal character, 25; labeling, 10; uniformity, 10; size, 15; color, 10; tenderness, 10; total, 100.

Beans (as green shelled): Condition, 15; varietal character, 25; labeling, 10; uniformity, 10; filling of pod, 10; maturity, 10; color of beans, 10; freedom from blemish, 10; total, 100.

Beans (as snaps): Condition, 15; varietal character, 25; labeling, 10; uniformity, 10; color of pod, 10; brittleness, 10; fleshiness, 10; freedom from blemish, 10; total, 100.

Beet: Condition, 15; varietal character, 25; labeling, 10; uniformity, 10; outer color, 10; flesh, color, and tenderness, 10; freedom from side roots, 10; smoothness of surface, 10; total, 100.

Cabbage: Condition, 15; varietal character, 25; labeling, 10; size of head, 20; solidity, 10; crispness, 10; color, 10; total, 100.

Corn: Condition, 15; varietal character, 25; labeling, 10; color of cob and husk, 10; rowing of grain, 10; color of grain, 10; sweetness, 10; tenderness, 10; total, 100.

Lettuce: Condition, 15; varietal character, 25; labeling, 10; size of plants, 10; habit of plants, 10; leaf color, 10; leaf blanching, 10; leaf texture, 10; total, 100.

Muskmelon: Condition, 10; varietal character, 25; labeling, 10; size of fruit, 10; netting and color, 10; flesh thickness, 15; texture, 10; flavor, 10; total, 100.

Potatoes: Condition, 15; varietal character, 25; labeling, 10; size, 10; freedom from blemish, 10; character of skin, 10; form and color of eyes, 10; character of flesh, 10; total, 100.

Squash: Condition and display, 15; varietal character, 25; labeling, 10; surface character, 20; color, 10; size, 10; flesh, 10; total, 100.

Tomatoes: Condition and display, 15; varietal character, 25; labeling, 10; freedom from blemish, 10; flesh solidity, 10; flesh color, 10; flesh flavor, 10; even ripening, 10; total, 100.

Turnip: Condition and display, 25; correct varietal character, 25; labeling, 10; uniformity, 10; freedom from side roots, 10; color of surface, 10; color of flesh, 10; total, 100.

Collections with a specified number of plates might well be judged on the basis of the value of varieties for the purposes indicated, 20; condition of exhibits (average of individual scores), 80.

#### JUDGING FRUITS.

The score cards for pomaceous and drupaceous fruits are those adopted by the American Pomological Society (1915) and the Society

for Horticultural Science (1914 and 1915), of which details may be found in the reports of those societies for the years mentioned.

The score cards for citrus fruits are those used at the National Orange Show at San Bernardino, Calif., the card for strawberries is the one adopted by the American Pomological Society, while that for nuts was prepared for the pecan by the Office of Horticultural and Pomological Investigations of the United States Department of Agriculture.

Suggestions made for the application of these score cards are in substance as follows:

**Form.**—The normal type for the variety, region and growth considered.

**Size.**—Slightly larger than the average where well grown. Very large size should be discouraged. (Standards of size may be found in the proceedings of the societies mentioned for the years specified.)

**Color.**—In pomaceous fruits a high, clear color is desirable in the red blushed or striped fruits; a good russet in russet fruits. A blush shall not be considered either favorably or unfavorably in typically green or uncolored fruits. In drupaceous and vine fruits the highest color is the most acceptable. There should be considered: (*a*) Depth and attractiveness of ground color; (*b*) characteristic overcolor; (*c*) amount of overcolor or bloom, as the case may be.

**Uniformity.**—Form, size, color, and ripeness should all be uniform.

**Freedom from blemishes.**—Blemishes include (*a*) mechanical injuries, including loss of stem, with a few exceptions; (*b*) insect injury of all kinds; (*c*) disease from a fungous growth or any other cause.

**Quality.**—When scored this shall include texture, juiciness, flavor, aroma, and any other characters that may give pleasure to the palate. This is frequently omitted, but when used it often makes the total score 125.

**Variety value.**—This is one of the first considerations and should be determined by the character of the class, whether commercial, amateur, market, culinary, dessert, etc.

Apples and pears: Form, 15; size, 15; color, 20; uniformity, 20; freedom from blemish, 30; total, 100; quality, 25; total, 125.

Quinces: Form, 15; size, 20; color, 15; uniformity, 20; freedom from blemish, 30; total, 100.

Peaches and cherries: Form, 10; size, 20; color, 25; uniformity, 20; freedom from blemish, 25; total, 100; quality, 25; total, 125.

Plums: Form, 10; size, 25; color, 20; uniformity, 20; freedom from blemish, 25; total, 100; quality, 25; total, 125.

Grapes: Form of bunch, 10; size of bunch, 15; size of berry, 10; color, 10; uniformity, 10; freedom from blemish, 20; quality, 20; firmness, 5; total, 100.

Oranges: Size (uniformity), 5; form (typicalness), 15; stem (size, 3; color, 2), 5; rind (color, 5; texture, 5; thickness, 5; freedom from bitterness,

5; freedom from blemish, 15), 35; navel or seeds (size, 3; shape, 1; prominence, 1), 5; juice (abundance, 10; color, 5; flavor, 15), 30; rag (amount, 3; character, 2), 5; total, 100.

Lemons: Size (uniformity), 5; form (typicalness), 15; stem (size, 3; color, 2), 5; rind (color, 5; texture, 5; thickness, 5; freedom from bitterness, 5; freedom from blemish, 15), 35; seeds (absence), 5; juice (abundance, 15; color, 5; flavor, 10), 30; rag (amount, 3; character, 2), 5; total, 100.

Grapefruit: Size (uniformity), 5; form (typicalness), 10; stem (color, 2; location, 1; size, 2), 5; rind (color, 5; texture, 5; thickness, 10; smoothness, 5; freedom from blemish, 10), 35; seeds (number), 10; juice (abundance, 10; color, 5; flavor, 10), 25; rag (tenderness), 10; total, 100.

Strawberries (for commercial purposes): Size, 15; form, 5; color, 20; texture, 5; firmness, 20; uniformity, 20; quality, 15; total, 100.

Strawberries (for dessert use): Size, 10; form, 5; color, 15; texture, 10; firmness, 10; uniformity, 10; quality, 30; aroma, 10; total, 100.

Pecans: External characteristics (size, 7.5; uniformity, 7.5; brightness of color, 5; form, 5), 25; shell (thickness, 5; sealing quality, 5; brittleness, 5; cracking quality, 15), 30; kernel (brightness, 10; plumpness, 12.5; richness, 12.5; sweetness, 10), 45; total, 100.

Collections with a specified number of plates: Value of varieties for purpose stated, 50; condition of fruit (average individual plate score), 50; total, 100.

**Largest and best collection.**—(This class should not be used at small exhibitions and sparingly at State fairs and other large exhibitions.) Number of varieties,  $33\frac{1}{3}$ ; value of varieties for purpose stated,  $33\frac{1}{3}$ ; condition of fruit (average individual plate score),  $33\frac{1}{3}$ ; total, 100.

For barrels or boxes of a given variety of apples, pears, and quinces:

Box pack: Fruit, texture and flavor, 100; size and form, 100; color, 150; uniformity, 150; freedom from blemish, 150; total, 650.

Box: Material, 30; marking, 10; solidity (nailing, cleats, etc.), 10; total, 50.

Pack: Bulge or swell, 100; alignment, 20; height of ends, 60; attractiveness and style, 40; compactness, 80; total, 300; grand total, 1,000.

Barrel pack: Fruit. Texture and flavor, 100; size and form, 100; color, 150; uniformity, 150; freedom from blemish, 150; total, 650.

Barrel: Staves, 10; hoops, 10; heads, 10; nailing, 20; marking, 20; total, 70.

Pack: Facing, 80; tailing, 50; pressing, 70; packing, 80; total, 280; grand total, 1,000.

For competition between different varieties of apples, pears, and quinces in boxes or barrels.

Box pack: Fruit. Texture and flavor, 100; value of variety, 100; size and form, 100; color, 120; uniformity, 100; freedom from blemish, 130; total, 650.

Box: Material, 30; marking, 10; solidity (nailing, cleats, etc.), 10; total, 50.

Pack: Bulge or swell, 100; alignment, 20; height of ends, 60; compactness, 80; attractiveness and style of packing, 40; total, 300; grand total, 1,000.

Barrel pack: Fruit. Texture and flavor, 100; value of variety, 100; size and form, 100; color, 100; uniformity, 100; freedom from blemish, 150; total, 650.

Barrel: Staves, 10; hoops, 10; heads, 10; nailing, 20; marking, 20; total, 70.

Pack: Facing, 80; tailing, 50; pressing, 70; packing, 80; total, 280; grand total, 1,000.



Packed boxes of citrus fruits: Exterior appearance (cleanliness, 10; neatness, 5; artistic quality of label, 10; size and placing, 10; stenciling, 5), 40; nailing (position of cover, 5; position of cleats, 5; placing of nails, 5; placing of strap, 5), 20; wrapping (quality of paper, 7; artistic quality of design, 7; twist, 6), 20; placing (facing, 5; alignment, 5; firmness, 5; crown, 5), 20; total, 100.

There is no official scale for scoring fruits in baskets, carriers, trays, or cartons. Committees must devise scales to meet the local requirements.

All the national flower societies formed in the interest of a single flower have arranged scales for judging their particular flower. The Society of American Florists has provided scales for some products not represented by special societies.

#### JUDGING CHRYSANTHEMUMS.

The scale of points used by the Chrysanthemum Society of America is—

Single varieties: Color, 40; form, 20; substance, 20; stem and foliage, 20; total, 100. Single varieties should be divided into two classes, the large flowered and the small flowered.

Pompon varieties: Color, 40; form, 20; stem and foliage, 20; fullness, 20; total, 100.

#### JUDGING DAHLIAS.

The scale of points for dahlias, as supplied by the American Dahlia Society, is—

Cactus: Flowers fully double; petals long, narrow, incurved, or twisted, evenly set; center moderately developed, but without a green tinge; the back petals not faded; color and freshness, 3; form and refinement, 3; good center, 1; stem, 2; size, 1.

Show type: Flowers double, of good size, globular or ball shaped rather than broad or flat, center of bloom well up and even; color bright and fresh, the back petals not faded; color and freshness, 3; form, 3; good center, 2; size, 1; stem, 1.

Decorative: Flowers double, flat rather than ball shaped, with broad, flat, somewhat loosely arranged floral rays with broad points or rounded tips which are straight or decurved (turned down or back), revolute if rolled at all; flowers of good size and back petals not faded; color and freshness, 3; form, 3; size, 2; stem, 2.

Peony flowered: Flowers with open center, the inner floral rays curled or twisted, the outer petals flat or more or less irregular; the back petals not faded; color and freshness, 3; form, 3; size, 2; stem, 2.

Pompon: Flowers relatively small (under 2 inches), yet very dense of petal, rounded, and having good centers; they should be a miniature form of show dahlias; color and freshness, 3; form, 3; good center, 2; stem, 2.

Single, duplex, collarette, and anemone flowered: Should be shown in bunches and effectively displayed; arrangement, 3; color and freshness, 3; form, 2; size 2.

Collections and displays: Number of varieties, 3; cultural perfection, 3; arrangement, 2; freshness, 2.



# JUDGING GLADIOLI.

The scale of points of the American Gladiolus Society is as follows:

Resistance to disease, 5; texture of flowers, 10; duration of bloom, 10; size of bloom, 10; color of bloom, 15; form of flower, 10; form of spike, 10; stem (length and stiffness), 10; number of flowers on spike, 15; vigor (aside from disease resistance), 5; total, 100.

# JUDGING FLOWERING AND FOLIAGE PLANTS.

The scale of points for judging flowering plants suggested by the Society of American Florists is as follows:

Single specimens: Size of plant, 20; cultural perfection, 35; rarity, 10; floriferousness, 15; color, 10; foliage, 10; total, 100.

Collection or a number of plants: Size of group or collection, 15; distinctiveness, 15; cultural perfection, 20; number of varieties, 20; arrangement, 10; color harmony, 10; rarity, 10; total, 100.

For classes in which commercial growers or persons employing professional gardeners do not compete, the following scale would be preferable:

Size, 20; foliage, 20; floriferousness, 20; color, 10; cultural perfection, 30; total, 100.

The scales of points suggested by the same society for foliage plants are—

Single specimens: Size of plant, 25; cultural perfection, 35; distinctiveness, 15; rarity, 15; form, 10; total, 100.

Collection or a number of plants: Size of collection, 15; rarity, 15; cultural perfection, 30; number of varieties, 20; arrangement, 20; total, 100.

As with flowering plants, the scale for judging at the ordinary exhibition would be modified as follows:

Size, 25; form, 10; foliage, 25; color, 10; cultural perfection, 30; total, 100.

# JUDGING ROSES.

The scale of points of the American Rose Society for competitive classes is as follows:

Flowers: Size, 15; color, 20; stem, 20; form, 15; substance, 15; foliage, 15; total, 100.

Specimen rose plants: Size, 20; cultural perfection, 25; floriferousness, 20; foliage, 15; quality of bloom, 10; color of bloom, 10; total, 100.

Groups of rose plants: Size of group or collection, 20; distinctiveness, 15; cultural perfection, 20; number of varieties, 20; arrangement and effect, 25; total, 100.

# JUDGING SWEET PEAS.

The scale of points provided by the American Sweet Pea Society is as follows:

Length of stem, 25; color, 20; size, 25; substance, 15; number of flowers on stem, 15; total, 100.

## PREMIUMS.

As the awards are made, they should be indicated in some way. The neatest way is by blue, red, and yellow (or white) ribbons printed with the words "First Prize," "Second Prize," and "Third Prize." If it is desired and more money can be spent, the name of the society and date can be added. These ribbons should be attached to cards

upon which the name of the competition should be written, as shown in figure 11. Ribbon as narrow as 1 inch may be used satisfactorily where only the name of the prize is put on. Whenever this small expense would be too heavy a tax, the ribbon can be attached to a card and the name of the prize as well as the class can be typewritten or lettered on the card.

Blue, red, and yellow stickers on which are printed the words "First prize," "Second prize," and "Third prize" may be used instead of ribbons and cards. When those stickers are used they should be of a size to correspond with the labels

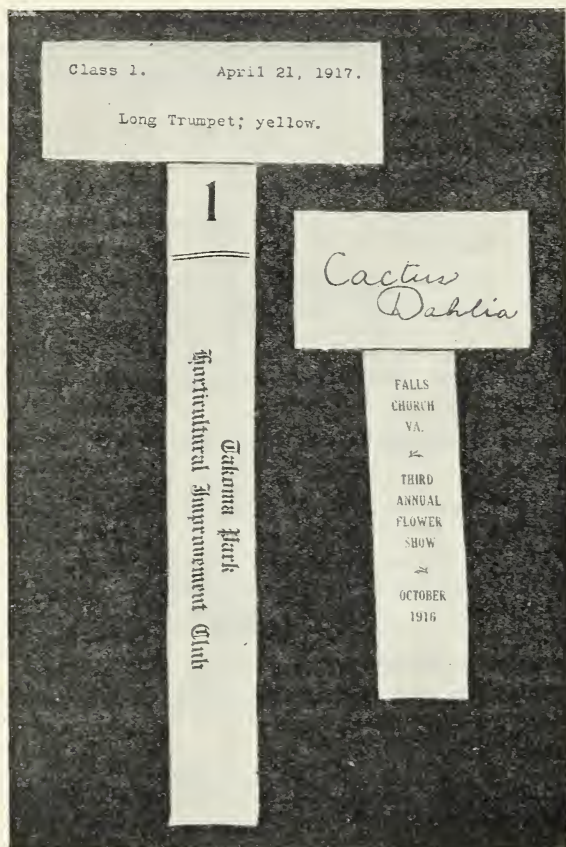


FIG. 11.—A premium ribbon with typewritten card giving the date and class for which the award is made and one with the name of the class written with a pen. The ribbons are 1 inch wide.

that may have been adopted and may be attached directly to them. If this is to be done, provision should be made for it in designing both the sticker and the label. A certificate of award (fig. 12) should also be given, as a more attractive memento than the label with a sticker would be.

A suitable ribbon or a certificate of award is the only prize that is necessary for a successful show where there is a marked interest in vegetable, fruit, or flower growing. Where a ribbon is given, it

should be of better quality than that required for use to mark the winner for the duration of the show. More care also should be given to the printing and to the attached card. Medals that may be held for a year at a time by the last winner add to the interest. Where funds are available, medals permanently awarded are desirable for the more important events. Some national flower societies offer medals for amateur competitions. Information about these may be had by writing to the secretary of the appropriate society, whose address can be learned from horticultural papers or by inquiring of the United States Department of Agriculture. Money and prizes having intrinsic value are not necessary for successful amateur shows and in many cases are positively a disadvantage, especially where a competition is expected to continue from year to year. Frequently money prizes are not needed for professional classes, especially where the exhibits come from short distances.

Some money is always needed to conduct an exhibition, even when it is done on the most economical lines. The problem is how to raise funds. Sometimes it is done by making a charge for admission, by dues of the members of the society or societies conducting it, or by subscription. That method is best for any community which tends to interest the greatest number of individuals in the show.

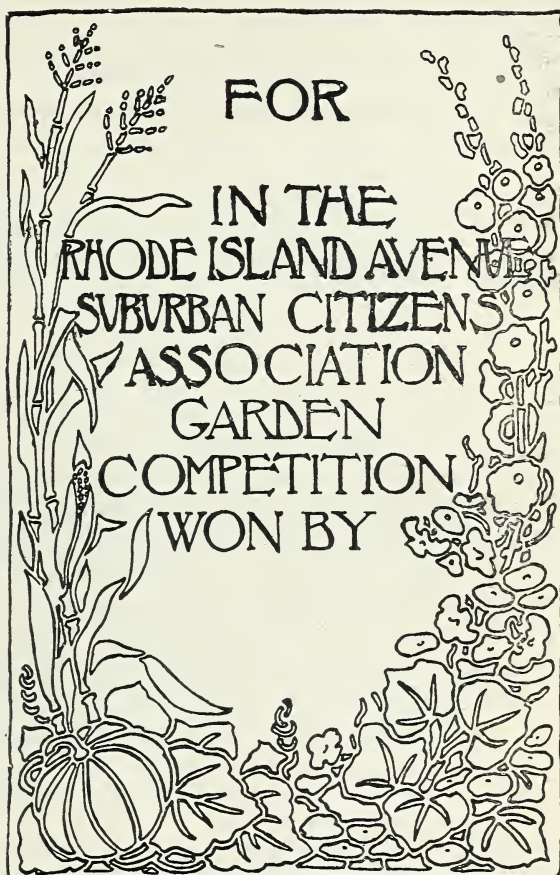


FIG. 12.—A form of certificate used by one association. The original was about 8 by 12 inches in size and the outlines were hand colored. On the first line the number of the prize was inserted; in the next blank the name of the competition and at the bottom the name of the winner.



## RULES.

Rules for competition should be adopted and disseminated early. In the following, which is an excellent outline to build upon, the items in parentheses may be omitted to advantage under some conditions:

•  
HORTICULTURAL IMPROVEMENT CLUB.

General rules for vegetable, fruit, and flower shows.

1. *Eligibility.*—A. The exhibitions will be open to all vegetables, fruits, and flowers grown in —— (by amateurs). An amateur is a person who does not grow for a profit. This does not prevent his selling his surplus products, but if his income from his garden is greater than his expenses for it, he then becomes a professional grower. (For the purposes of this competition, a person may be a professional in one section of the exhibit and an amateur in another.)  
 B. All products exhibited in competition must be from plants which have been grown by and have been the exclusive property of the exhibitor for at least six weeks immediately preceding such competition. Ferns, palms, and other foliage plants must have been the property of the exhibitor for at least six months.
2. *Exhibitions.*—A. Entries of proposed exhibits must be made with the committee in charge at least 24 hours before the opening of the show.  
 B. Exhibits must be brought in for staging before noon on the date fixed. The public will not be admitted to the hall until the judges have finished the awards.  
 C. The committee shall give each exhibitor a number, which shall be plainly marked on each entry on the tag supplied by the committee, and no other distinguishing mark shall appear until after the judging is done.  
 D. All exhibits must be placed at the point indicated by the committee, marked with (1) the class in which competing, (2) the number of the exhibitor, and (3) the name of the variety, except that the name of the variety need not appear in the purely decorative exhibits.  
 E. (Plates and vases furnished by the club shall be used for all except the decorative exhibits.)
3. *Staging and classification.*—A. The exhibition committee will announce the classes for each show and assign space for the entries.  
 B. Entries made in one class shall not be considered in another class except where specified.  
 C. When the number of entries in a class is insufficient or the exhibits are unworthy in quality, the judges or committee may limit the awards to second or third prizes.
4. *Judging.*—The exhibition committee shall supply the judges with a list of the classes to be judged, the entries in each, and the awards to be made.
5. *Awards.*—Awards shall be made in the various classes, including sweepstakes, and, in addition, a series of three grand prizes to the three exhibitors making the most creditable exhibits. For the purpose of awarding the grand prizes the awards in each class shall be given numbers, as mentioned in the special announcements of the exhibition committee, and the exhibitors receiving the three largest totals shall be awarded the three grand prizes.



## LAWN AND GARDEN COMPETITIONS.

Another class of contests that are helpful in inciting to community betterment are lawn and garden competitions. Such competitions take into consideration the home and its surroundings and endeavor to judge their condition and determine the possibility of their further improvement. For their greatest success such competitions should be confined to comparatively limited areas, so that all may be reasonably familiar with what the other competitors have accomplished. They need, too, to have comparable dimensions and conditions. A competition between a back yard 15 by 20 feet in size and one with a 3-acre lot would not be satisfactory to the owner of either, nor would a competition between a place with a paid gardener and one without such a worker be fair.

### ORGANIZATION.

The sponsors for lawn and garden competitions are naturally those associations interested in community betterment. They need to be more permanent in character than those necessary to hold a flower or vegetable show, because a successful garden competition requires work during several months, and really successful competitions of this kind need to be held each year. For this reason, a combination of interests can seldom satisfactorily carry forward a competition of this kind unless a relatively stable organization of the various forces is effected or one unit is looked to as the responsible factor and takes the lead, while the others regard themselves as collaborators and follow the leadership in a whole-hearted way.

### SCOPE.

After the organization is effected, the next step is the outlining of the basis or bases of the competition. Several rather distinct classes present themselves for consideration.

- (1) Grounds as a whole; including general plan, location of walks and drives, distribution of planting and character of material used, character of lawn, care evidently bestowed on plantings and lawn, and general neatness.
- (2) Front yards, considered in the same way as the foregoing.
- (3) Back yards, as above.
- (4) Lawns: Condition of turf, both as to grass species and their condition.
- (5) Flower gardens.
- (6) Vegetable gardens.
- (7) The greatest improvement in a single year.

Where there is too much discrepancy in the size of the different places or the relative leisure of the caretakers, some of the suggested classes may have to be subdivided, especially 1 and sometimes 2. Differences in the size of the places competing in classes 4, 5, and 6

are of much less importance unless they are so small that fences, walks, and other limiting factors have an important influence on the conditions for growth.

After the classes are made, the entrants must be obtained. At the beginning, this is frequently a difficult task. Where a local improvement society of some type is conducting the work, the membership is often entered in a body without consulting the individual members as to their desire to take part. This usually results in getting several interested who had not previously appeared so. It sometimes helps to do some community studying on related subjects or, where possible, to have a lecture, preferably illustrated, to create an interest. The real studying will begin, however, after the competition is under way, especially about the second or third year, when the community is really becoming interested.

#### RULES.

Rules for the competition and arrangement of classes need to be made well in advance. The date or dates of inspection should not be changed after once being set. As a rule the date of final inspection is set too late. For gardens it should be before too many of the flowers or vegetables have matured. For home grounds and lawns it should be before the plants have quite reached the height of perfection, although they should be near it.

#### JUDGING LAWNS AND GARDENS.

It is desirable that such a competition be begun in the spring. The local committee should keep watch of the places and eliminate those least worthy and present to the judges for their consideration only the best. Judges should not be asked to consider more than 10 places an hour or more than 35 places in an afternoon when they are close together, and fewer when they are at some distance apart. Where one place is entered in two or more classes, of course the number of places that can be judged in an afternoon is reduced. It is best to have at least three judges on work of this kind, as it is difficult to reduce ratings to figures and more difficult to carry so many places in mind, so that several judgments are desirable in order to overcome errors in one man's conclusions. Such errors are less likely to occur where there is time to return to most of the places for revising judgment.

#### SCALES USED IN JUDGING LAWNS AND GARDENS.

In order satisfactorily to pass judgment on a large number of places it will be found desirable to give ratings in detail on several

important elements. For classes 1, 2, and 3, as already outlined, the following will probably be found useful:

Walks and drives:		
Location .....	15	
Character .....	05	
	—	20
Lawns:		
Location and outline .....	15	
Condition .....	15	
	—	30
Plantings:		
Arrangement .....	15	
Material .....	10	
Condition .....	10	
	—	35
General care and neatness .....	15	
	—	
Total .....		100

The mechanical application of such a scheme means that some preliminary work must be done. A sheet with eight vertical columns, one for each subhead, can be prepared, with the subject and maximum value at the top and a cross line for each place to be judged, or columns for the four principal headings only may be used.

For judging the other classes the following schedules are suggested:

Lawns (class 4):		
Evenness of grading .....	15	
Completeness of the ground cover .....	30	
Kinds of grasses and uniformity of distribution .....	25	
Upkeep and neatness .....	30	
	—	100
Season's improvement (class 7):		
Permanent features added or bettered, such as walks and grading .....	25	
Plantings, added location, material condition .....	25	
Lawns—		
Additions and condition .....	25	
Upkeep and neatness .....	25	
	—	100
Flower garden (class 5):		
Arrangement .....	30	
Number of varieties .....	20	
Condition .....	50	
	—	100
Vegetable garden (class 6):		
Arrangement .....	20	
Number of varieties .....	30	
Condition .....	50	
	—	100



## PREMIUMS.

As in the case of exhibitions, certificates (fig. 12) or even ribbons are a more desirable form of prize than something with intrinsic value. In lawn and garden competitions, too, it is desirable to require that the winner of a prize one year shall be debarred the following year from receiving the same, or a lower prize in that class. A higher award, however, may be made. For example, a first-prize winner would be debarred the following year; a second-prize winner could only be awarded a first prize. If his rating entitled him to a second or third prize he would be debarred, because the award was not better than the year before.





